

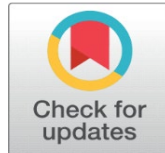
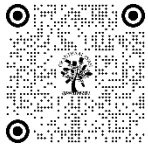


AN OUTLOOK OF FEMINISM MOVEMENT IN THE SELECT NOVELS OF ANITA DESAI AND SHASHI DESHPANDE

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ABSTRACT

Male is scripted as the head of the family, the guide, the provider, the protector and the moral supporter followed from the ancestry to the present days. The woman is taking decision to handle the responsibility being independently when man is started to lose their own duties. Twenty-first centuries shows the major difference of Indian women. There is no threat of doormats or a damsel in distress is erased in patriarchal norms. Based on this insight, the article discusses about the renowned authors who have achieved worldwide recognition by their outstanding contribution to world literature in the last hundred and fifty-years by the Indian novel Anita Desai's and Shashi Deshpande's. On their ideology, the term 'feminism' refers global and revolutionary ideology. The aim of socio-cultural of feminism perspective shows the liberation of women from male domination in the patriarchal society shows importance in the modern and postmodern literature. The desire of feminist, women to become self-assertion and self-affirmation through their voice of their writing highlight her position in different aspects. These incidents make them to write with inspirational ideologies, social, political or moral, economic. The authors Anita Desai's and Shashi Deshpande's critics the class, gender political and psychosexual conflicts is reduce oppression, suppression in the hands of men related women.

Keywords: Feminism, Independent, Patriarchal setup, literature, feminist, women society.

1. INTRODUCTION

Feminism is about all the genders having the equal rights in all the aspects of right and equality. It shows the equal rights and legal protection in social, political, cultural, and economic for women. It was started in the period of nineteenth century and early twentieth century. Feminism has speeded in wide range of Western society to bring the changes from culture to law. Feminist activists were conducted the campaign for their rights and protection. The rights include, contract, property voting and for autonomy, abortion, reproductive, etc. Women and girls need the protection from domestic violence, sexual harassment and rape from working place, public places. Radical feminism says about the centralism of male capitalist hierarchy. The ancestry women, thought themselves as their curse by birth and following them in the given scripted life. It shows the dominating and dependent life towards women. But the radical feminism feels that the women having the financial, power and authority were in equally makes them independent in all the aspects. This shows the value among them between the other people in the society in order to achieve their goals. Radical

feminism does not support heterosexual relationships because; men cannot give positive contribution to the feminist activists.

Reforming the political and legal for women and men equality was said in Liberal feminism. It shows the women's ability to maintain their equality through their own action and choices. This feminism makes a personal interaction between men and women in the public place to transform the society. Liberal feminism having the confidence to change the structure of the society. They focusing on the main issues are sexual harassment, voting, education, equal pay for equal work, childcare and health care. Heterosexual relationship shows the women were increased in the working place in the twentieth century. It was affected the gender roles and the division of labor within the households. Now, they were spending equal amount of working time, responsibilities and household works. Women expected to contribute household's domestic work and child care more than men. After analyzing, it was proved that the financial income of married men does not affect by doing the household duties. Finally, it was concluded the actions of feminism activists brings revolution in the society and make a consequences in the heterosexual relationships. Even though it was happening now a day to bring the changes and make them to sustain in the society.

2. LITERATURE REVIEW

Anita Desai's novels, particularly *Fire on the Mountain* (1977) and *Clear Light of Day* (1980), delve into themes of isolation, self-discovery, and the challenges of autonomy. Critics argue that Desai's portrayal of female protagonists often mirrors existential concerns, where women struggle against both internal and external limitations. According to Sahgal (2007), Desai's characters embody the quintessential feminist struggle to redefine self-identity amidst traditional constraints. Additionally, Kaur (2011) observes that Desai employs psychological realism, enabling readers to engage deeply with her characters' inner lives, illustrating a profound feminist sensibility that emphasizes emotional resilience and agency. Shashi Deshpande is known for her realistic portrayal of Indian middle-class women and their struggles within marriage and family. Works like *That Long Silence* (1988) and *The Dark Holds No Terrors* (1980) examine how patriarchy influences women's lives and shapes their relationships. According to Rao (2000), Deshpande's narratives advocate for women's self-assertion and challenge gender stereotypes, particularly in marital and familial contexts. Further, Abraham (2013) posits that Deshpande's protagonists often reflect a journey towards self-awareness, with the novels serving as a microcosm for the feminist endeavor to attain equality and dignity.

3. METHODOLOGY

This study will adopt a qualitative research design focused on literary analysis. By examining the feminist themes, character development, and narrative techniques in selected novels by Anita Desai and Shashi Deshpande, the study aims to analyze how these authors address feminist issues and portray women's struggles for identity, autonomy, and equality in a patriarchal society.

3.1. ANXIETY OF A MARRIED WOMEN IN ANITA DESAI'S *WHERE SHALL WE GO THIS SUMMER?*:

The protagonist of this novel *Where Shall We Go This Summer?* is Sita who got married a man who lived in a modern city. When the story opens Sita was pregnant. She does not want to deliver her newborn baby in the toxic city. Because she is frustrated by seeing the other children have been spoiled by the luxuries and distractions of modern lifestyle. This will be affected to future. So Sita decided to move Manori for the delivery where she has born and spent their childhood day and also the deepest desire too of Sita. Her husband opposed her wish to move Manori as he realizes that there will not be any facility there to aid her delivery. He does not want to take risk to her pregnancy at this stage. However, Sita is decided and moved to Manori with her Kids. While on the Island, Sita remembers her childhood days of evergreen happiest memories in that place. She remembers her father and her siblings narrating about the nature. He also spoke about the country and freedom struggle. During her childhood period, there were heavy rains on one such turns to flood within a deluge of rainwater. Sita was drowned into the rainwater and was saved by the stranger. Unfortunately, that stranger turns to husband. Sita takes her children to the beach because she wants her children to immerse themselves in the same natural beauty and bounties. She wants the whole family to spend the time in Manori so that she missed her husband. At the end of the story, her husband takes his family to the city for getting a proper medical care for the birth of the baby. Sita accepts and the whole family returns to city with sadness. Married to a man immersed in urban life, Sita is profoundly disturbed by the influence of city living on children, who she believes are "spoiled by the luxuries and distractions of modern lifestyle" (Desai 31). Pregnant and anxious, she yearns to escape the "toxic city" to a place that represents purity and simplicity—Manori, the island where she spent her childhood (Desai 33).

In this novel, Anita Desai shows the male dominating towards women. Sita desires to move Manori along with her family and lead their life. But her husband did not accept her offer. It shows the male dominations to Sita. Women always forced to live to be dependent from the ancestry to modern world. World and the technology were changed in many ways but the life which was scripted to the women was remaining unchanged. They were treated as slave in the modern city. They have a greater number of threats when compare to opposite gender to achieve their goals. Here, her husband knew about Sita deepest desire even though he was not accepting towards her. He wants his comfort zone safer and not bothering others. Desai also mentions about the depression and unmarried happy life of Sita. Sita Sacrifices her whole life for her family and she lived in a scripted life which the society insists to her. Now females are living unhappy and scarify their life along with desires. They lived in a scripted life which was insists in the society. If they not followed in once they will blame and it will create a bad name between the societies. These are the consequences that have been faced by the women. During her time on the island, Sita is flooded with nostalgic memories of her childhood, where she recalls moments with her father and siblings, narrations of nature, and the “freedom struggle” (Desai 42). Manori serves as a stark contrast to her life in the city, revealing Sita’s deep-seated longing for “freedom and natural beauty” and allowing her children to experience the same. As Desai narrates, “she wanted the whole family to spend time immersed in nature,” symbolizing her own unfulfilled desires for liberation and identity (Desai 45). However, as her husband arrives to bring her back to the city for safer delivery conditions, Sita reluctantly agrees, embodying the broader societal expectations imposed on women (Desai 48).

3.2. ISOLATION AND LONELINESS IN ANITA DESAI’S *FIRE ON THE MOUNTAIN*:

Fire on the Mountain was one of the master pieces of Anita Desai’s woks. Here she shows about the two factors which have been affected to the women. The story begins with the old woman, Nanda, lives alone in a colonial house on a hill. She lets no one intrude on her isolated life. She had spent many years caring for her husband, their children, and many grandchildren. She has become a recluse and stays secluded from everyone including a great-grandchild. This is her situation until the great-grandchild arrives on her doorstep. The child is a young girl who is sickly and is as reclusive as Nanda. The child lives in her own type of seclusion as she retreats into a world of inner fantasy where she creates adventures of chasing snakes, animals, and ghosts in the peaceful hills that surround her and her great-grandmother. The old woman sees that the two of them have things in common but that a major difference exists as well. Nanda has chosen to be a recluse while the young girl was born into that type of existence. Nanda slowly begins to want to be part of the child’s life and wants to share her world with her. Her attempts, however, appear to be in vain. Her great-granddaughter will let no one enter her life. Nanda is not discouraged and attempts to connect to the child by sharing stories with her. As Raka realizes the extent of Nanda’s exaggerations, she withdraws again into her self-created, isolated world. For Raka, “all she desires is to be left alone,” rejecting the familial connections that Nanda attempts to foster (Desai, 36). Unlike ordinary children, Raka is devoid of typical desires and demands nothing from others, signaling her deep-seated mistrust and her need for autonomy (Desai 38). Her retreat into solitude reveals how her painful experiences have “stolen from her the ability to trust others” (Desai 39).

Nanda creates stories in which she intersperses bits of tales inspired by the journeys of Marco Polo with narratives of her own life. She creates a version of her father that presents him as a type of Marco Polo whose travels took him deep into the lands of the East. The stories that Nanda conjures serve to pique the interest of the young girl and a connection between the two begins to develop. Nanda continues to talk of the idyllic place in which she was born and offers stories about Kashmir that are significantly embellished with unusual tales of a house that has a private zoo and a back that leads to flooded rivers. As the child, Raka, listens, she begins to wonder about the accuracy of the stories. She asks why Nanda would have left such a wonderful place and why she does not return there. As she realizes the trick the old woman has been playing, she begins to slip back into her private world. Nanda creates an imaginary world, with her father being central to it, in order to attach to Raka. Raka, meanwhile, builds an imaginary world around herself. Raka is different from ordinary children. She demands nothing in life and she does not seem to need anything. All she desires is to be left on her own to live her solitary life. It is learned that she has been influenced by events in her life such as observing her drunken father beat her mother. She has not developed the ability to trust in others. This is the main reason to failed to hold Raka’s attention for long is that they are about people and their relationships.

An important aspect of the novel is the conflict between the need of an individual to isolate in order to cope with the pressures of life and the need to stay involved in life. In *Fire on the Mountain*, attaching and withdrawing are needs that seem to alternate in the lives of Raka and Nanda and also here they were discussed about the two factors of being isolated in different kind of aged people which has been changed themselves because of incidents they had faced personally. Nanda, a widow old woman was made herself as isolated because of the difficulties that has been she has faced in her life. she was seeking for love after the death of her mother. She got lucky with her father. so she got addicted and being sensitive because of the love. After getting married, she lost her attention towards her father and her husband. Because of this she was affected psychologically and after the death of her husband she made herself isolated and wasted her whole life with loneliness. Another factor which mentioned here about the life of Raka, a granddaughter of Nanda gets affected by her life incidents. She doesn't depend anything from any others and also, she doesn't expect anything from anybody. The only desire she want to lead their as life as their own conservative. She holds in the decision because of her was an alcoholic inhale alcohol and beat her mother every day. Raka was seeing this and grew up from her childhood life itself. This is the reason which makes Raka took a decision and having less focus among relatives.

3.3. DESIRE OF WOMEN IN ANITA DESAI'S *FASTING FEASTING*:

In *Fasting Feasting*, they were about two parts. In Part I, the narrator, through flashback, explores Uma's quest to find independence and identity within the repressive and regimented household atmosphere of Mama and Papa. In the home women's are obsessed with maintaining a traditional authority. Mama and Papa are often described as one conflated unit. Uma's journey is littered with personal setback and failure. Simple minded and limited intellectually, she is pulled from her beloved convent school after repeatedly failing exams. Her failures in school are followed by failures in marriage. Her parents, desperate to marry her off, are swindled out of two dowries by another family's eager to capitalize off of their desperation. They either are accomplished in school or make good marriages. Uma's failures at both leave her with virtually no choice or agency. While her younger brother Arun goes to America to attend college and her younger sister Aruna is married off to a dazzling and rich husband in Bombay, Uma remains confined to her parents' home, where she lives as a virtual servant, accommodating her parents' ceaseless whims and commands. Longing for greater freedom and independence, she finds short-term escape through poetry, through a journey to an ashram, through a decadent outing with her black sheep cousin Ramu and through a stint volunteering at a church bazaar.

In Part II, Desai shifts to Arun, who has left India to attend college in the United States, only to find himself entangled in a different web of familial expectations. Although America represents freedom from his parents' constraints, his time with the Pattons—a dysfunctional American family—presents its own challenges. Arun's upbringing under the strict control of Papa has left him unable to navigate personal connections effectively, as he struggles with "miscommunication and misunderstanding" with Mrs. Patton (Desai 134). Raised to be a dutiful son, he lacks the social skills to carve out an identity for himself, and Mrs. Patton's well-meaning but intrusive attempts to connect with him only deepen his alienation. Her insistence on involving him in her routines, including food and forced outings, "become another form of entrapment" rather than offering the autonomy Arun seeks (Desai 146).

The novel explores the role of family on the individual through Uma's formative experience in India and Arun's post-adolescent experience living abroad in Massachusetts. While the family is the central agent of individual socialization, Uma and Arun's upbringing demonstrates how rigid authority and parental control can both arrest, in the case of Uma, and stifle, in the case of Arun, the individual's awareness and realization of identity. In India, Papa and Mama are figurative dictators, completely controlling and micro-managing every step of child development and identity formation. This control is particularly glaring after the birth of their first son, Arun. The name Arun was already given to their teenage daughter, and they force her to yield up her name and identity and be forever after known as Aruna, an act that leads to Aruna's own problematic search for self-assertion.

Beyond their ability to control identity, the parents subject their children to limited, gender-based definitions of success. For Arun, the only boy, success can only come through successful scholarship, passing his exams and earning college acceptance. For the two girls, Uma and Aruna, accomplishment means an advantageous marriage, one that will advance the family's social and financial position. These are the works which has been done by the Anita Desai based on feminism. Here, she explains about the sufferings and threads of the women and how they are tackled in each and every situation. India got the independence, but the women in the society didn't get the proper independence. They were cursed in each and every side from the society. when one man commits any mistake, it won't affect as much when compared to the women. It can easily spread to other people by word of mouth which make the women into stress and depression and

finally it leads to suicide. The society won't get any benefits by doing this shameless thing. The woman who gets affected only gets the loss by the overall issues.

3.4. DIFFICULTIES OF WOMEN IN SHASHI DESHPANDE'S *THE DARK HOLDS NO TERRORS*:

Shashi Deshpande's first novel, *The Dark Holds No Terrors* is about the story of a woman Sarita who fight against her traditional patriarchal family and society. She was succeeded in professional as a doctor and family woman and is subjected to a gender discrimination, cruelties, brutalities and nightmares. Sarita returns to her father's house after fifteen years of her love marriage. Sarita was subjected to gender discrimination from her childhood itself. Her parents wanted to have a male child as their first baby. But, unfortunately Sarita was born and she gets troubled after the birth of her brother Dhruva. Her parents celebrate Dhruva's family was a special occasion in the family and arrange a special puja, lunch and aarti in the evening. Sarita was ignored and they won't celebrate as much as Dhruva's birthday. This was the major reason which affected Sarita, psychologically. After the death of her brother, her mother blamed Sarita. Dhruva's dead body was bought in the house, Sarita was being cursed by her mother at that time. Her mother's resentment worsens after Dhruva's tragic death, for which Sarita is unfairly blamed. The harsh words, "Why didn't you die? Why are you alive, when he's dead?" profoundly impact her, fostering guilt and a strained relationship with her family.

Sarita's mother never shows any love and care to her. So she got guilty consciousness never left her. This makes Sarita feel very difficult to breathe in the family. To overcome this situation she diverts her mind into the education and she focuses on it. Finally, she got a admission in the medical college and feels to be independent. Sarita gets furious and cried angrily looking at her mother. Sarita's statement, "You don't want me to do anything. You don't even want me to live," encapsulates her deep frustration and sense of rejection by her mother. This moment marks a pivotal point in her emotional journey, as she openly expresses the resentment she has harbored for years due to her mother's lack of support and love. Sarita joined in the medical college and stayed in hostel to get freedom and escape from her mother curse. Later, she got a friend one of her old classmates. Manohar helped her in financial. Her relationships turn to love and she decided to marry him even though, he belonged to a low caste. This made her mother wound and suffered and she cursed Sarita. Sarita later left over the house.

Sarita decided to go with Mano by thinking of he will take care of her with love and care. She started her life with Mano. But Mano has no time to full fill their needs. Her father says, "You just tag on to him and drift, small boat towed by a larger ship". Sarita began to get wings and put on airs after getting an appointment as a lady doctor in a hospital. Her white coat made her a distinguished one with an identity of her own. Wherever she went, she was recognized by as a lady doctor, paid respect and wished by people. She remained no more a small boat; she rather became a larger ship herself. Manohar could not tolerate people greeting his wife with their smiles and namastes. He felt inferior to her because his wife grew a few inches higher in social reputation whereas he was totally ignored.

Sarita's indifference and unresponsive behavior towards Manu made her life imbalanced and destroyed her marriage. Things in her family got more complicated when she opened her clinic with the help of a doctor who higher authorized with her even in the presence of her husband. All these events had a very adverse effect on the manhood of her husband. He sought a revenge on her at night. He turned a sadist and maniac, and inflicted injuries and bruises on her while love-making in bed. This was a new kind of terror that she faced single-handed. She could not share it with anyone. She concealed it in her heart like a skeleton in a cupboard. She could not go back to her parents for help. But when Sarita heard about the death of her mother, she got an opportunity to visit her father and unlock before him the cupboard of her heart in which many skeletons were hidden. On homecoming, all the grievances of an old and monumental injustice surfaced before her mental horizon. She was no more a wife, nor a mother, nor a professional woman whom others looked up to. She was rather a wronged child, an unloved daughter. After seeking clarifications from her father about the attitude of her mother while dying and his own attitude towards the death of her brother, she discussed her problems with her father but she refused to accept her father's advice for reconciliation with her husband. She rather asked him not to open the door to him if he happened to come to him. Thus, Sarita opposes the old power structure in the family in the form of her traditional parents and husband and tries to carve out her own niche as a professional family woman blessed with two grown up children. In *Roots and Shadows*, the chief female protagonist is Indu who like Sarita deserts her parental house to escape.

3.5. PATRIARCHY AND TRADITION IN SHASHI DESHPANDE'S *ROOTS AND SHADOWS*:

In *Roots and Shadows*, the chief female protagonist is Indu who like Sarita deserts her parental house to escape the tyranny of her widowed tyrannical Akka and Atya and harbours an ambition to change people and reform society. Indu inaugurates her rebellion against the old social order of her ancestral family by going in for an inter-caste marriage with Jayant against the wishes of her orthodox family. She turned her back upon her old family for years and threw a magic circle around her marriage. Like Sarita, she also carved out a career for herself in order to establish her individual identity and become economically independent. She joined Women's Magazine as a journalist. For the sake of her career, she sacrifices her motherhood. She prefers to go childless for her success in her career. She is the woman who evolves her own code of sex ethics and strives for her sex autonomy. In order to show to the wide world that she is an independent woman, she declares that her body is her own and she alone has a right over it, and she has every right to enjoy her body with a man of her liking. Consequently, she commits adultery twice in order to seek ecstasy in sex. But she soon realizes how she has wronged Jayant by cheating him of her true self. She feels guilty of concealing her sins from her husband. She also fears that if she is exposed, she may be abandoned or divorced by her husband.

When she returns to her old roots after chasing shadows for eleven years, she discovers that for her family women, she is no more than a childless woman. Her thought that all the women of her ancestral family would be impressed with her academic distinction, career, success and money is belied. For her family women, she is no more than a barren woman. She feels shocked at this treatment and fears that she might be hated by her husband for being a childless woman. Indu's euphoria to change people and reform society evaporates like the morning dew in the sun when her second story is rejected by the editor of Women's Magazine. All these events force her to revise her thinking about herself. She says: "I have realized that it is not in me, the material of which revolutionaries are made. I no longer have any desire to mould people, to change them, to reform society". In the end, the monolithic image of Indu as a liberated woman existing independently is broken. She seeks her happiness in small things and her dependence on her husband. She now realizes that the whole world is made of interdependent parts and that all the things are connected. That is why no one can be completely free. In spite of being rebellious, aggressive and adventurous, Indu seems to be more pragmatic and mature than Sarita ready to reconcile and accommodate herself with the changing situations.

3.6. SILENCE AND SUPPRESSION IN SHASHI DESHPANDE'S "THAT LONG SILENCE"

"*That Long Silence*" is the third novel of Shashi Deshpande. In this novel, the chief woman protagonist is Jaya who unlike Sarita and Indu, passed seventeen years of her married life without staging any rebellion, without any nagging, haggling and grudging. She tried to live with her husband, Mohan in utter silence like a pair of bullocks yoked together. She rather went on suppressing her desires and ambitions without uttering a word against her husband and his backward and traditional family. In order to keep her image as a silent woman, she delicately balanced her relationship with Mohan and attended to his every need without any ifs and buts. Like the chorus of the Greek Drama, they were distanced from pain and suffering. But the reality was quite different. They presented a false image of themselves. They were not a pair of bullocks yoked together. They were rather two different persons a man and a woman. Everything went well for seventeen years because Jaya crushed her Self under the weight of her long silence. The suppressed things lying deep in her unconscious mind began to disturb her from within later in moments of her loneliness.

Finally, a special disaster came to her family. Her husband was found involved in a financial scam and her family was in jeopardy. Mohan laid the entire blame at the door of his wife saying that he had done the wrong thing for her family. He told his wife that they had to move to their Dadar flat for some time and pass their troubled time there. As soon as these words fell into Jaya's ears, the ground started slipping from her feet. This unexpected and unwanted happening came to her like a bolt from the blue sky and shattered Jaya's Self to pieces like a dome of glass after a hailstorm. The monolith image of Jaya as a dutiful, faithful and silent woman like the bandaged Gandhari was broken to pieces. Her husband's sudden silence frightened her. The fear of her husband's committing suicide in order to escape ignominy, the fear of being abandoned by her husband, and the fear of being widowed haunted her mind all the time. She had terrible nightmares and dreams every day. Jaya's career as a housewife came to an end. Jaya had nothing to do in the Dadar flat. The woman who had chopped and cooked, cleaned, organized and cared for her family and home was gone. There was no more waiting for her as she was totally idle and empty-headed. Since her marriage, she had done nothing but waiting for her husband to come home, waiting for children to be born, for them to start school, waiting for them to return home, waiting for the milkman, the servant, etc. That waiting was gone for her. The image that Jaya had built up under the

patronage of her patriarchal family was no more. She was haunted by the memories of her past. Fear founded and unfounded rose from the dark chamber of her mind to terrorise her. She was now a failed wife and mother. The guilt which Jaya had successfully concealed from her husband so far surfaced at this critical point. Jaya was guilty of feticide. She did not let her third child live. The unborn child gave her troubles in her silent moments. The act of treachery against her husband and the thought of the aborted child sprang out in her unguarded moments. A shadowy figure of her unborn child in the wings frightened her and filled her with a sense of guilt and remorse. Jaya had another secret concealed from her husband. This secret was her extra-marital sex with Kamath. This also surfaced on her consciousness and pained her. In the absence of her husband, the fear of being widowed and the remorse for her past deeds never left her. The jolt she had received, the trauma she had suffered, and the disaster she had experienced—all injected in her a hope for a change in her. She realized: "If I have to plug the hole in the heart, I will have to speak, to listen; I will have to erase the silence between us". Their life would not be the same after the trouble had blown over. Something had been lost. Jaya remained no more the same woman. She was determined to launch her new career independent of her husband crossing the doors of his patriarchal house. The catastrophe awakened her from her deep sleep and destined her to break her long silence that she had kept for seventeen years respecting the traditions of her patriarchal family. It was Jaya's catharsis and new birth as a new woman because she rejected the image of "two bullocks yoked together".

4. FINDINGS AND DISCUSSIONS

In Anita Desai's *Where Shall We Go This Summer?* the protagonist, Sita, experiences profound anxiety due to her emotional and psychological turmoil. Her marriage to a detached and emotionally unavailable husband, coupled with the pressures of motherhood, fuels her sense of alienation. Desai captures Sita's internal struggle, showcasing how societal and familial expectations exacerbate the anxiety of women trapped in traditional roles. Sita's quest for peace in isolation, though temporary, reflects the deep dissatisfaction many women feel in marital relationships defined by emotional neglect. *Fire on the Mountain* explores the theme of isolation through Nanda Kaul, who retreats into the mountains to escape her past and family. Desai poignantly illustrates how physical isolation leads to emotional loneliness, emphasizing the psychological impact of solitude on women. Nanda's struggle between seeking freedom and the haunting memories of her family life shows how isolation can provide both a refuge and a prison, especially for women trying to reclaim their autonomy. In *Fasting, Feasting*, Desai delves into the emotional and physical desires of women, especially through the characters of Uma and Aruna. The novel critiques how societal restrictions limit women's desires, particularly through the lens of food, marriage, and autonomy. Desai highlights women's unfulfilled desires—emotional, sexual, and intellectual—revealing how cultural and familial expectations often suppress their aspirations and individuality. *The Dark Holds No Terrors* presents the difficulties faced by women within the institution of marriage. Sarita, the protagonist, struggles with her identity as a wife and mother, and her psychological trauma stems from the emotional and physical abuse she endures. Deshpande vividly portrays the inner conflict of women who are bound by marriage but yearn for independence, autonomy, and self-worth, highlighting the personal cost of enduring societal expectations. In *Roots and Shadows*, the theme of patriarchy and tradition is explored through the lens of Indu's journey toward self-awareness. Deshpande critiques the limitations imposed by traditional gender roles, as Indu confronts the expectations of her family and society. The novel underscores the generational struggles women face in reconciling personal desires with familial and societal expectations, showing the psychological and emotional toll of patriarchal traditions. *That Long Silence* portrays the emotional suppression of women through the character of Jaya, who remains silent about her anger and dissatisfaction in her marriage. Deshpande examines how silence becomes both a coping mechanism and a form of self-erasure, reflecting societal norms that demand women's compliance. Jaya's eventual confrontation with her silence symbolizes a break from the repression of her voice and desires, marking a critical moment of self-realization and empowerment for women.

5. CONCLUSION

Feminism in the novels of Anita Desai and Shashi Deshpande shows the threads which they are facing from the ancestry to now days clearly shows the difficulties of women that are facing by the male domination, scripted life, and family circle etc. They are suffering by each and every situation at different point of time. Feminist activist are even active in now a days but they were suffered by male domination in the face of father, brother, husband and sons. When compared to olden days, it was little bit liberal within the knot of male dominations. Many of them were opposing the struggles and focusing on the career gets succeed. Finally it is revealed that the women in the place of being in depend in the independent world.

CONFLICT OF INTERESTS

None.

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None.

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